

peculiar charm possessed by no other woman player in her field.

Miss Templeton pleases particularly in comic songs. In "A Little of Everything," the musical skit in which she is now playing at the New Amsterdam Aerial Theater, she has two comic numbers in which she especially excels—"Fishing," and "Leave It to Bill." In the former she appears garbed as a widow and keeps her audiences convulsed as much by her stage business as by her rendering of the lyric, which is exceptionally humorous. Miss Templeton's enunciation is clear and distinct in singing as well as in reading, and she is one of the very few women on the stage who can relate a typical story set to music so that every point is made and every word clearly understood by the audience. This merit in itself lends great value to her work.

Miss Templeton is very strong, too, in burlesque. In the first act of "A Little of Everything," she appears with Peter F. Daley in a travesty on the well known situations in "Camille," displaying not only humorous but marked histrionic ability. In the new musical plays to be presented at the Liberty Theater, parts will be written for her that will bring out all phases of her talent and versatility, ripened by a very wide and varied stage experience.

French Getting Good.

Looks That Way, Judging by a Recent Opera Production.

There have been some noteworthy operatic successes in Paris during the past year, in one of which at least there are some points of peculiar interest. It is called "Le Joueur de Notre Dame," the book of a story written some years ago by Anatole France, the music by Massenet, perhaps the most eminent of French opera composers.

Massenet's setting is generally commended for apt color and spirit, but the point here intended to be emphasized is the selection by the master of a story of this character for setting. The hero is a poor juggler, who finds earning a living an up-hill undertaking. Wandering into Paris, he sings a drinking song for certain artisans and students, and is at first severely taken to task by a monk who overhears it, and then is persuaded by him to become a monk himself, hoping for comfort in this life and the next.

Here he is discouraged because he cannot, like the brethren, make worthy offerings of paintings or sculpture or music, but he has heard that whatever he does in the spirit of devotion is acceptable service, and, recalling this, he dons his monastic attire, resumes cap and bells and begins his old juggling before the altar at the Feast of the Virgin. The horrified monks are about to cast him out, when the statue of the Virgin moves, bends forward and has opened arms sheltering her strange but devout adorer, while he dies in a transport of adoration, crowned with a halo, amid the chanting of heavenly voices and the prayers of the amazed and humbly kneeling monks.

The moral, of course, is the familiar one that it is not so much what one does as the spirit and purpose of the doing that determines its worth in the all-seeing eye. Who offers his best gives all. "They also serve who only stand and wait."

The work is peculiar in that there is no female character in it, and this suggests the query if for the artistic French mind only total abstinence from the feminine element assures the absence of the earthly taint. The significance lies in the indication, implicit in the selection of such a theme and the treatment of it that the French master has grasped the truth that keen human interest is compatible with that absence; that the dramatist, in order to appeal powerfully to his public, does not need to resort to any perverted or unwholesome form of relation between man and woman.

It may be truthfully said that other French writers have shown like perception, but in late years the best in French literary, musical, and dramatic art has tempted the rest of the world to often to follow, and here the line. Herein lies the hopeful indication in this departure from the too common practice.—Chicago Chronicle.

Arnold Daly's Plans.

Has Two New Productions by English Author, Shaw.

Arnold Daly has returned to New York after spending almost two months in England conferring with Bernard Shaw in regard to the two new plays which he is to produce next season. "You Never Can Tell," and "Mrs. Warren's Profession."

Mr. Daly, on September 19, will open the Vaudeville Theater in West Forty-fourth Street for two weeks. "Candida" will be given the first week, and the second week will be taken up by "The Man of Destiny," and one one-act play which is to be announced later.

"Mr. Shaw promised to furnish me with the one-act play," said Mr. Daly. "If he could possibly find the time. He has in view a Cromwell play, but as he is at work now on an Irish play, two acts of which he has completed, I don't know whether he will be able to do so. It is his idea, from what he told me, to introduce Cromwell and Charles I. and to have Charles come on the stage with his head in his hand. I argued with Mr. Shaw that the hand was an awkward place to carry the head, but he didn't seem to be convinced. As a matter of fact it is not the easiest matter in the world to make Mr. Shaw change his mind.

"In the course of my argument Mr. Shaw advised against the production of his plays by me. He said I would be sure to lose money. He was very much in earnest, but when he had ended I was so much convinced by what he had said by the certainty of loss than he had been by my remarks as to the proper place for the hand to carry his head. He suggested that I produce Ibsen's 'Peer Gynt.'"

"I read 'Peer Gynt' and was greatly impressed by it. It is a wonderful play. At it is written it would take two evenings to give it, but that objection is not insurmountable. There are some situations in the play, however, which would be rather trying. For instance, Ibsen has Peer Gynt leave the stage at the end of one act with a girl who is riding a pig. When he conceived the situation Ibsen didn't worry about finding the actress who could ride a pig or the pig which would be ridden. Mere trifles like that never enter his head, but I imagine that the producer might find some trouble.

"If Mr. Shaw's Cromwell play isn't finished I shall probably put on with 'The Man of Destiny' a one-act play by Miss Gladys Unger, 'The Doll.'"

"I will be back in New York in December, when I will put on 'You Never Can Tell.' This is a play of which I anticipate great things. It comes nearer

the general public than anything else by Mr. Shaw that I have seen. It is, in my estimation, the very highest form of satirical comedy. Cyril Maude had it in rehearsal at the Haymarket, but he wanted Mr. Shaw to change the last act. Mr. Shaw declined to do so. Then Hawtry took it up. He, too, wished the last act changed."

Hoyt at Rehearsal.

Harry Conor Recalls Famous Farce Writer's Repartee.

Harry Conor, the Hoyt comedian, was on duty for a shop talk in Chicago last week. In recalling the playwright's repartee, Conor laughingly alluded to the keenness of Hoyt's wit at rehearsal.

"There was a heavy chap in 'A Trip to Chinatown,' who loved to 'stand where the limelight shines,' you know," said Conor. "Hoyt spoke about it in a roundabout way several times, but it didn't land. So one day he asked me, 'The fellow wouldn't have you mention his name for anything—but he took him and the stage carpenter and went under the stage.'"

"Hoyt would take his cane and then a brace and pound the floor, first on one side and then on the other, while he occasionally asked technical questions of the carpenter. The actor listened. Finally, when they went upstairs Hoyt turned to the actor and said: 'Old man, you can see that the stage is as well braced on the sides as it is in the center, and there won't be any danger of your falling through if you get over on the side occasionally.'"

Jokes on the Wire.

Lew Dockstader's Conversation With a Philadelphia Friend.

Lew Dockstader never misses a chance to put in a day or two with his old friend, Frank Dumont. They were boys together, and both drifted into the minstrel business, and both have reached the heads of their respective classes. Frank advised him years ago to drop dancing and to devote himself exclusively to comedy and to make himself an end man. Lew has evidently acted upon his friend's suggestion, and is today the brightest blackface comedian in minstrelsy and stands on the topmost round of the ladder of fame. But to my story.

Lew was in Atlantic City all of last week and could not get up to Philadelphia to chat with his friend, so he did the next best thing. He called Frank over the long distance phone on Saturday, and held the wire for over an hour. During that time the conversation drifted into a badinage of jokes such as Frank and Lew used to indulge in when on the stage together.

In a short time Lew had an audience at his end of the phone, and Dumont came out at the other end. "This end," it seems that all the operators at the office and along the line caught onto the talk-listened, laughed, and applauded the chatter. It really was almost a first part minstrel talk over the long distance phone, and, perhaps, the only one ever given by two such prominent comedians.

Frank said to Lew: "Lew, which jokes are you telling in Atlantic?"

Lew replied: "I'm saying that Roosevelt has got the Republicans scared to death, because three months ago they nominated him, and only told him about it Wednesday, and they had to have a Cannon with them."

"That's good," replied Lew. "I'm telling about two boys who grew up; one went to sea and was drowned. The other was elected Vice President and was not elected."

Lew said to Frank: "The Republican platform suits the farmers, doctors, prize fighters and baseball players."

"Why?" asked Lew.

"Because," replied Dumont, "they've got Hay for the farmers, Payne for the doctors, Knox for the prize fighters, and Root for the ball players, and they've all weighed on a Fairbanks scale."

The clapping of hands was plainly heard through the phone and Lew's voice could be heard saying, "No enclosures are allowed."

Then came Lew's turn. He said: "Here's a popular song, dedicated to the national chairman," and he began to sing, "I can't tell why I love you, so let me tell you."

But a chorus of "let up," "hold on," etc., choked him off on the singing, but he started in with "The Republicans are after the Irish vote for no matter what they do. They say 'We'll have to stand pat.'"

This was greeted by applause and laughter from Philadelphia to Atlantic City. Frank asked Lew about the Democrats. "Parker is a good man, isn't he? He's honest, he's sincere. He has taken the gold cure, and he's a right. There's nothing that can be brought against him."

"Oh, yes," replied Lew, "they've got something against him."

"No, they haven't," declared Dumont. "Yes, they have," reiterated Lew. "Well, what have they against him?" asked Dumont.

"Roosevelt," replied Lew. "At this the phone fairly quivered and Lew saved himself by saying, 'Frank, I saw a sign down here that made me rush upstairs and see the boss of the factory. The sign read, 'Experienced hands wanted on—' At this point some one stepped on the wire and Frank called off the next song, and Lew had to jump up and sing Young."

The diagram of this joke lies in the fact that Dockstader was playing on Young's Pier.

Vaudeville Sketches.

Advice to Playwrights Who Can't Get Managers to Accept Their Works.

"It is a mystery to me why ambitious playwrights don't begin to learn their trade on vaudeville sketches," said the man in the office of a vaudeville circuit. "As I understand it, most novelists begin their literary work by writing short stories. After they have learned the trade by means of the short story, they venture on a long piece of work."

"Now the thousand starving playwrights who are drifting around New York, with their hands in their pockets, seem to scorn the vaudeville sketch. Yet the demand for good vaudeville skits was never stronger than it is right now, and the supply is limited. Every week actors come in here and beg me to find them some clever new turn."

"You see a play is a big venture. It costs ten or fifteen thousand dollars at the lowest estimate to get it mounted for its first night. A new play is a gamble; and you can't blame the man who picks up the money if he is cautious about it."

"Much less risk and expense is involved with a vaudeville skit. It simply means the time of two or three people for a few weeks, and perhaps a little expense for costumes. So vaudeville

people will take chances of which a manager in the legit would never dream.

"When the hungry playwright has written a few vaudeville sketches and has them produced, he is in a position to get the ear of a manager for his big dramas. That is a good part of the game, for managers, between you and me, are pretty impatient with the unknown playwright."

"The prices for vaudeville skits are good, too. Whether he accepts a lump sum or a royalty, the author gets considerably more for it than he would for a first-class magazine short story, and, as far as I can see, the one is no harder to write than the other. Four or five men and women now in the business of writing skits are making incomes that lay all over the year's receipts of the best magazine short story writers."

"Several teams of my acquaintance write their own skits. Even the most part they simply dramatize short stories which they find in the magazines."

"Sometimes a very poor short story makes a very good one-act play. It needs only to have the situation and the action. In this case, it is customary to pay the author or publisher something for the rights."

An Evans' Joke.

Played It on Bulger When It Came to Paying for Billiards.

Two of Henry W. Evans' leading comedians, Charles E. Evans, of "The Sho Gun," and Harry Bulger, of "Woodland," are spending their spare time in Boston. One evening last week, after a performance of "Woodland," Bulger sought Evans, who had just finished a rehearsal of the new Ade-Luders opera, and a game of billiards was proposed.

The game started shortly after 10 o'clock, and about 2 in the morning Bulger confided to Evans that he was without funds.

"You'll have to pay the check," Bulger said.

The other comedian couldn't resist the temptation. "Well, we're up against it," said Evans. "I haven't a cent, either."

"What will we do?" asked Bulger. "The proprietor will surely call the police and we will be arrested."

"You remain here while I go to my hotel and get some money," said Evans. Bulger did as he was told and amused himself for two hours waiting for Evans to return. Finally he was so sleepy that he decided to confess to the proprietor that he had no money.

"I am waiting for my friend to come back with some money," explained Bulger, when the proprietor said it was necessary to close the place at daylight.

"Your friend paid the check when he went out two hours ago," said the proprietor.

Circus Women.

Public Is Apt to Misjudge Them and Condemn.

If all the women engaged in public employment, there are none so much better known in a public manner by the great masses of people living in city and country than circus women. And there is no class of women in public employment who are so little known to the general public in a private manner. There are no women who are so little understood, whose real character is so little discussed from a correct standpoint.

The speaker was a man connected in an executive capacity with one of the largest shows in the world, and whose experience in the amusement field has been sufficiently diversified to make him an authority.

"To begin with, they are comparatively few in number. So seldom are they enlisted from the general public that it might be well said that they must literally be born to the business. At least nine out of every ten circus women have circus parents. The remaining one marries into the business, or gets into it through a brother, sister, or some other relative. No manager of a first-class circus will engage a female performer in any capacity unless she is accompanied by some male relative. The reasons for this are many, and obvious to anyone who will give the subject a moment's reflective consideration. This rule is so general that exceptions to it are rare."

"Disposition is an impossibility among circus women, and is seldom indulged in by them."

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In by circus men, performers or executive officers. Managers enforce the most stringent rules against dissipation in every form, and will accept no excuses. The first offense brings a heavy fine as a penalty, and instant dismissal invariably follows a second violation. The nature of their work makes it impossible to dissipate.

"Circus women are most devoted wives and mothers, who take life seriously and soberly. I believe that there is no other class of women in any sort of employment where they come in contact with the public which supplies so little food for scandal."

"Their home life in winter is pleasant and agreeable. Some of them, but not many, work in the theaters in the winter time. It is a most curious fact that few of them care to live in the large cities, but make their homes on farms or in small towns. There they have their small circles of friends and relatives and pass the time away in the usual social functions and household affairs, many of them preparing their wardrobes for the coming season on the road. Few of them are become indigent or dependent upon their families or the public authorities."

"They, of all women in the world, most truly appreciate and enjoy the comforts and blessings of a home after being compelled to be away for six months in a strange town and among strangers every day, and in the narrow confines of a sleeping berth on a circus car every night."—Chicago Tribune.

Notes of the Stage.

Charles R. Bacon, formerly manager of the Bostonians, has been appointed manager of Henry W. Evans' English Grand Opera Company. This company will begin the season in Brooklyn and will go to the Pacific Coast.

Mme. Kirby Lunn, who will create the role of Kundry in the first presentation of "Parsifal" in English, will sail for England on September 10. Mme. Lunn has already sung the part with much success in Boston, when Wagner's work was given in concert form.

Amy Ricard, a young and charming actress, will have an important role in George Ade's newest comedy satire, "The College Widow," which Henry W. Savage produces at the Columbia Theater, Monday, September 12, prior to an extended run at the Grand Theater, New York, which has just been acquired by Mr. Savage for a term of years. Miss Ricard will be remembered by her clearly limned and buoyant impersonation of the girl from Butte in Clyde Fitch's comedy, "The Stubbness of Geraldine." Last season Miss Ricard made an excursion into musical comedy, appearing in "Babes in Toyland." In appearance, Miss Ricard is slight in figure, with a fetching smile, and is said to possess a decided talent for light comedy work. The role assigned her in "The College Widow" is that of a young girl whose principal fad is athletics.

John Drew will have a strong supporting company in "The Duke of Killarney," the new play by Robert Marshall, which he will produce at the Grand Theater, New York, in September. It will include Margaret Dale, Ferdinand Gottschalk, Fanny Brough, and Kate Lester.

Dorothy Tennant, who has been engaged by Henry W. Savage to play the title role in George Ade's new comedy, "The College Widow," is a native of San Francisco, and has been on the stage but three seasons. During her brief career on the stage she has played a number of important roles. Her first engagement was in "Lovers Lane," and for two seasons was leading woman for Robert Edeson in "The Soldiers of Fortune" and "Ransom's Folly." She also played "Mary, Queen of Scots," with Bertha Galt last year. Miss Tennant is a tall, willowy blonde, and the role of Jane Witherspoon in "The College Widow" is well suited to her talents.

William H. Crane is to appear at the Criterion Theater, New York, early in September in "Business Is Business," a play which has the distinction of being the only real success the Paris stage knew last season. He will be supported by a strong company, including Joseph Whelock, Jr., and Katherine Grey.

Maude Adams is to revive "The Little Minister" for a short season, beginning October 3, in Norfolk, Va. She will make a tour, lasting six weeks, through the South, and this is to be her first appearance in that territory. On Monday, November 28, she is booked to appear at Frohman's Empire Theater, in the new Israel Zangwill play, "Jenny."

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Belasco Theater for the first time in the new play by Charles Klein, entitled "The Music Master."

James H. Decker's big act entitled "Way Down South in the Fields of Cane and Cotton," where negro life on the plantation is depicted, is being featured by the Lew Dockstader Minstrel Company this season.

Robert Edeson has in "Ransom's Folly," which, under the direction of Henry B. Harris, he will present here for the first time at the National Theater on October 17, a typical Richard Harding Davis play. Ransom is just such a hero as Mr. Edeson so admirably portrays the young American who meets any situation in a breezy, happy-go-lucky sort of way that brings him out all right in the end, when everything winds up happily and he wins the love of the girl. "Ransom's Folly" was played 10 times at the National Theater, New York, Mr. Edeson increasing materially the popularity earned by him in "Soldiers of Fortune."

Miss Viola Allen returns to America in a fortnight. She has spent a good part of her vacation in London, where she has gathered important properties, and other appearances, for her "Winter's Tale" production for next season. Besides engaging Frank Vernon, a producer of scholarship and reputation, Miss Allen has secured an elaborate set of costume plates and much necessary music for the production.

Tim Murphy's season will begin August 23, in Norfolk, Va., and, though he ships his productions by steamer direct, an automobile firm, enterprising advertisers, has agreed to give the company a record overland trip in six touring cars. Mr. Murphy will make his first appearance in "Two Men and a Girl" on the 23d, and later the same week he will make the first production of "When a Man Marries." Both comedies will be used alternately all season.

William Collier, who has achieved success in "The Dictator," Richard Harding Davis' farce, will begin his season at the Criterion Theater, New York, on August 23. Mr. Collier played at the Criterion only in the "Crowded Houses." After a few weeks in New York he will begin an extensive road tour.

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nished the play entitled "Granny," in which Mrs. G. H. Gilbert is to star next season and then retire permanently from the stage. Fitch will return to America from England about the middle of August to rehearse both pieces.

Klaw & Erlanger will present the last London Drury Lane spectacular success, "Humpty Dumpty," at the New Amsterdam Theater in New York early in the season. They have already imported all the scenery, costumes and electrical and mechanical effects used at the Drury Lane, and have a large corps of stage carpenters, artists and costumers at work preparing the production for the American stage. John J. McNally will write an entirely new book and Frederick Solomon will provide an original score. George Conquest, of the Drury Lane Theater, the noted aerialist and stage-trap performer, has been engaged for the part of the mysterious demon, one of the principal roles. The magnificent scenery, gorgeous costumes and brilliant electrical effects of the Drury Lane will be used only as a background for a lively comic story, as in Klaw & Erlanger's Americanized Drury Lane productions in the past.

Sir Charles Wyndham has decided to come to New York for a visit two weeks previous to his playing at the Lyceum Theater.

A theatrical event of local interest will be the opening of the New National Theater on September 12, when Miss Amelia Bingham will present her new play for the first time on any stage.

Monday night, October 3, Miss Maxine Elliott will commence her second season at the Lyceum Theater, New York, appearing at Harlem in Clyde Fitch's greatest success, "Her Own Way," in which Miss Elliott scored such a triumph last year.

September 19, in Philadelphia, Louis Mann will make his first appearance as a star under C. B. Dillingham's management, in a new play being written for him. This will be a comedy without music, and will mark a distinct advance in Mr. Mann's artistic development.

Henry W. Savage's English grand opera company will go to the Pacific Coast during the coming season. This will be the first transcontinental tour of this famous organization. Festivals will be given in thirty-five different cities. Frank C. Payne, the advance representative of the company, is now making a preliminary visit to all of these cities.

Preston Gibson, who married a daughter of Mrs. Thomas Nelson Page, has taken to play writing, and Charles Frohman will father his first dramatic production. This is to be an acting version of Mr. Gibson's book, "Paula, a Lady Woman," under the title of "Mrs. Erskine's Devotion."

Bernard Klaw, of the Columbia Theater, and Colon Omohundro, of John Harbaugh, of the Lafayette are at camp on the Virginia side of the Potomac River, Colonial Beach.